

MCGILL DAILY CULTURE

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Knocking down the doors at K. O. X.

by Kate Stewart

For one night next week women will be allowed to enter K.O.X., a Montréal men-only bar. But for many people in Montréal this yearly token is not enough.

The ad says: "no dresses - high heels - no bright colours. Please remind your self that you're at K.O.X." It could be very difficult to forget if you don't wear the right thing.

Owner Bruce Horlin says that requiring women to dress a certain

Women's Union agrees. "Those kinds of rules are based on stereotypes which deserve to be laid to rest. They don't help understanding in the gay community or between men and women in general."

Club K.O.X. has been the stronghold of gay male separatism for many years. Women are turned away at the door for not having a membership card, while men are very seldom asked to show theirs.

Kassim-Lakha calls this practice "exclusionary and sexist."

There is one bar in Montréal which will not admit men. But Kassim-Lakha says, "women-only space is absolutely necessary for women to feel safe. That's different from

men-only space. It's a matter of social privilege. Men don't have to go very far to get away from women."

K.O.X. has been around for eight years. Horlin, the owner, defends his door policy on this point. "We went after a market no one else wanted. Now everyone accepts K.O.X. for what it is: a die-hard gay bar."

But the trend toward mixed bars is picking up speed, activists believe. Horlin will soon close down

the old K.O.X. And he says, "The atmosphere of the gay community has changed 100 per cent."

Horlin is opening a new club in October, called Station "C." One floor will be a mixed bar, and there will be two "pocket bars," one just for men and one for women.

DDQ takes on Jungle

A determined protest movement was at least part of the reason for the change of people's feelings.

Women's and gay rights organizations recently formed an ad-hoc group, Dykes and Drag Queens (DDQ), specifically to get rid of restrictive door policies. It targeted the now-defunct bar Jungle, which also had a restrictive policy.

After allegedly suffering physical abuse from the doormen, the group of 30 women and men in drag forced their way into the bar last year. "We were not made to feel welcome," said Glenn Betteridge, member of DDQ. "People were openly hostile, especially towards the women."

Gay rights group Queer Nation Rose attacked the door policy of Bronx Bar, originally set up as a men-only club in the Gay Village. One of the organizers of this action was Roger Sanders.

"We did it because we want to get our community together, rather than each group having its own little ghetto," he said.

"We protested the night of the opening of the bar and every week after that. Within a month they were admitting women."

As Sanders sees it, rather than

being at the forefront of the gay community, the owners of many gay bars seem to be lagging behind the times. "I don't know why club owner think gay men don't want women around. Maybe the owners themselves don't."

The manager of Bronx, who wishes to remain nameless, claims it was a "personal decision" to change the door policy.

Sanders' guess is that Bronx's business has actually improved since the switch. "The bars will change when they realize what the community wants. Bronx has probably benefitted from it."

Nicolas Jenkins, publisher of Fuzzbox, a local homozine, has taken things into his own hands. Jenkins does not like the "sensitive" door policies of any bars in Montréal. He reacted to the segregated

bars by holding his own parties — in warehouses.

According to Jenkins, anyone who wants to can get into one of his warehouse parties can. "Race, sex, orientation and dress don't matter." The trick is to know where and when his parties happen.

He believes that K.O.X.'s door policy is motivated not only by misogyny, but by a kind of internalized homophobia as well. "They have proven to be quite positive towards women on ladies' nights. The dress code is directed primarily towards drag queens."

"Typically feminine" qualities seem to be what bother the management at K.O.X., he said. "They are enforcing masculinity, so they are uncomfortable with the femininity of drag queens."

Jenkins calls K.O.X.'s decision to have an open policy at their new bar "very progressive."

Horlin says, "We are taking the lead in this community."

"I would have liked to change K.O.X. two years ago, but the clientele would have left. I couldn't risk it; I am responsible for putting bread on the table for my 33 employees."

Roger Sanders, of Queer Nation, thinks that Horlin's move may have more to do with fear than with good will. "I think he's reacting partly because he thinks he would have been the next target."



way "makes it fun." "You don't go to a black-tie dinner in jeans... We're just asking them to participate in the style of the bar."

Salimah Kassim-Lakha, coordinator of Gays and Lesbians of McGill, calls K.O.X.'s ladies' night "disgusting."

"They hold ladies' night under false premises. If they are going to force women to wear what they want them to, they might as well not have it," she says.

Carellin Brooks of the McGill

Films show First Nations fight

by Ardith Walkem

"This ain't no movie folks. This is real life."

Okanada opens with Marie David, a Mohawk journalist, broadcasting live to the Kanehsatake radio station on the day the SQ attacked the barricades last year.

Okanada, directed by Montréal journalist Albert Neremberg, is one of two movies which will be shown on Monday at McGill. The other is Nitsitapi, about the resistance by the Peigan Nation to the damming of the Old Man River which cuts across Peigan territory.

Okanada shows the SQ's July 11 attack on Kanehsatake and the subsequent standoff. The film starts out with footage shot on the day of the initial attack, obscured by clouds of tear gas.

The film shows people behind the barricades that are far different from the images we were fed through the mainstream media at the time. There are at least as many women and children behind the

barricades as there are men. Mainstream media coverage ignored the women Rotiskenrakhete ("Warriors").

Okanada is a very fast-moving film. The editing style intercuts sharply contrasting images — the humour of the people behind the barricades is intercut with images of impending violence.

"Daddy is it hockey season?" A father behind the barricades is cleaning his rifle and talking to his son. "Yeah, almost."

These words are cut out and splattered across other images. "Daddy is it hockey season," floats over the heads of columns of soldiers standing with their automatic rifles aimed at the camp. "Yeah, almost."

A commanding officer is asked what the army is doing there. "Soldiers are soldiering, and they like it," he replies.

Soldiers deliver two meagre boxes of food to the people behind the barricades, who have had their food supplies cut off for over a month. All of the food in the boxes

has been damaged or destroyed. A container of cooking oil has been stabbed several times and has seeped onto all the other food. "Soldiers are soldiering, and they like it."

Neremberg tries on several occasions to elicit the expected emotional response from the people behind the barricades. Neremberg asks the General (the codename of one of the men behind the lines): "Was there any time during this crisis when you actually cried?" Low on toleration and with a lot more important things to do, the General gets up and leaves. "Fuck. What a fucking foolish question to ask!"

"Tonka toys"

Nitsitapi is a short film of approximately 20 minutes. Film-makers Carole Brazeau (Algonquin) and Martin Meunier (Mohawk) plan on releasing a full-length feature version of this film after the trial of Milton Born-With-A-Tooth is over in Alberta.

continued on page 8



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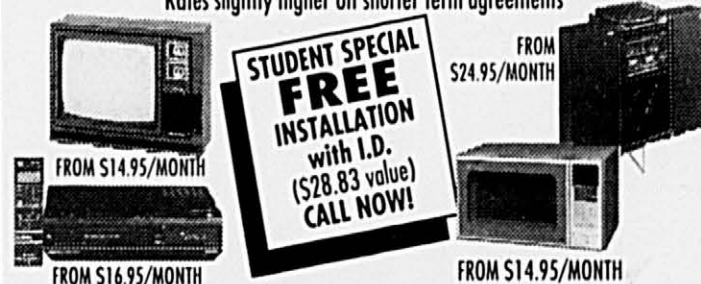
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African café on Duluth is a second home

by Dan Robins

'Nestlé' is a friendly word, so it's appropriate to talk of Café le Saloum nestling.

Saloum is a little African restaurant on Duluth where you can go to eat African food cheaply, drink tea, and hang out. Friendly; eh?

Café le Saloum is, however, more than just a little African restaurant. The partners who run it are both artists, as are many of the clientele. The walls are presently hung with Senegalese art, though this will change soonish to works by local artists.

But it serves an even friendlier function, and a more political and cultural one, too. Ahmadou Ngom, one of the partners and a musician, referred to it as a *centre d'accueil* for Africans new to the city. "It's a place to meet people, to discuss, to not be alone," he said.

As for the restaurant's other patrons, Ngom said, "It's important if you are somewhere to share with people living there. Even if they don't go to Africa, they can see something from there. That's a benefit."

Fulfilling its gallery aspect, the café will be renting exhibition space to local artists at far below the commercial rate. Also, Ngom said, "We're going to have poetry, theatre, some nights, African drumming,

and so on."

He describes the café as a place where many people of different backgrounds come together to learn and share. "We need people all the time," he said. "I need you and you need me, so we get together."

The café is a project of Galerie Fokus, which also runs a bookstore on deBullion, a block or so north of Pine. The Galerie is organized by Eibie Wiezfeld, who thinks of the café as a community centre, and explains its role as "establishing an autonomous economy."

The idea for the café came out of the Peace Camp on Parliament Hill, which ended in 1985. "I established this house as a permanent expression of what the Peace Camp was," he said. Originally, the house was just a gallery, with the café opening this summer. An earlier attempt at a vegetarian café failed.

The restaurant is run on "autonomist collective" principles, he said, with Ngom and Ndiouga Sarr as partners in the restaurant, and Wiezfeld managing the bookstore.

"It's autonomist in its political orientation," he explained. "Independent of the state and any political party. It's not anarchist because the anarchists form a de facto political party because of their political line."

"What we think and what we do correspond to one another, since we are implementing a means for

the expression of cultural diversity. Anarchism requires the assimilation of all cultures into a homogeneous culture, which is given the name of equality," Wiezfeld continued. "Equality is not sameness. Equality is the right of autonomous development of all social and cultural groupings."

The importance of culture was underscored by café regular ("It's my second home") Ahmadou Papa Thiam, who diagnosed Canada's problems as being largely a lack of real culture. He said that a way to improve society is to expose people to other cultures, and this is already showing its effects. "You walk on St-Laurent and you think it's Singapore, or Africa—depends on the day—and that's an evolution."

Ngom sees the café as pushing in this direction. "We want to show these people something new, another taste," he said. Part of this is with the food—all of it traditional Senegalese. Another part is with the displays of culture that the café makes room for. The rest is what you bring when you go there.

"I think we need places like this in Montréal," said Ngom. "This is the only one, and we should have more."

Café le Saloum is on Duluth, just west of Coloniale, and is open daily from noon until whenever (at least ten). Meals are in the \$5-\$10 range.



Cooking up a storm at Café le Saloum.

Métis film-maker documents education struggles

by Naomi Klein

Toronto (CUP)—When Loretta Todd made her first major film, *The Learning Path*, about the struggle for Native control over Native education, she found herself getting an education from her cast.

In *The Learning Path*, Todd recounts the story of three Native women educators—one, an 86-year-old who teaches the Cree language; another, a historian trying to change the colonialist history books; and the last, an elementary school teacher in a Native-run school in Edmonton.

Through archival footage and dramatized flashbacks, Todd delves into the memories of these three remarkable women and their educational experiences.

We are taught the real history of Native education, of children snatched from their families and brought to Church- and government-run residential schools. Often rife with sexual abuse and child battery, these schools taught students to be ashamed of their Native identities. Todd referred to it as "cultural genocide."

The women in the film tell stories of enormous suffering and betrayal. But, as Todd explains, they also tell a story of forgiveness.

"I had my political position, and I went into that film thinking, 'O.K., here are these women who have been through hell, let's say we go for the jugular,'" said Todd.

"In fact, I found out I couldn't do that because these women wanted to tell a story of compassion and to bid those hard times good-

bye. Not to forget—we can't forget the past—but to forgive."

Todd did not attend a residential school, but still had difficulty finding her place in a hostile society. She left home and school at a young age, moved around the country, had a daughter, and settled in Vancouver.

"I left home when I was 13. I formally had a grade seven education, and we lived on the street," said Todd.

But Todd eventually went back to school, and became involved in Native communities in Vancouver. There, she realized the important role that education could play for Native people.

"I learned how Native people were struggling to set up education systems, to get Native culture into the schools, and that was something that always touched me," said Todd.

In her late twenties, Todd realized that film could give her control over the images representing her culture and give a voice to people previously silent. She came to the film school at Simon Fraser University, attracted by its experimental approach.

Although Todd was successful academically, she found the university had little to do with her experiences as a Native woman. "I felt alone. There were no other Native people there. I felt a real class difference," she said.

"They had this anti-intellectualism in their approach to film that was like, 'I don't want to discuss why I make my films, I just want to make them'. But I very much have reasons why I want to make my

films."

Passing history along

Nonetheless, Todd managed to extract what she needed from film school, the skills required to make film fit her experience and goals. In *The Learning Path*, Todd combines her deft technique with a deep connection to the topic.

The women in the film want to teach their languages while there are still those alive who remember it, pass on their rituals, and write down their history for the next generations.

As one of the few Métis filmmakers in Canada, Todd is involved in a similar process.

She is struggling for representation in a traditionally elitist field, and she is scrambling to document the stories of the elders for her own daughter.

"We don't want in two or three generations for these things to still be going on," she said. "We want our kids to have some security and some joy and some freedom despite the land loss."

Todd also said she had to be careful in making a documentary about Native people not to imitate the voyeuristic approach traditionally taken by white filmmakers.

"I find documentary comes out of a tradition of ethnography," she said. "It has always peered in at the Native community and rendered us voiceless."

The *Learning Path* is all about these lost voices, and about reclaiming a voice through education.

"The 'learning path' is a very important phrase," she explains. "A

lot of Native old people will talk about there being a path which everyone can choose to walk along, where we can all share and find a point of harmony."

Todd herself is involved in education, simply in defending her right to be herself and to document the stories of her people.

"I get tired of being confronta-

tional. I feel like I don't want to do that anymore. I just want to make my films and express my view. But it still has to be done," she said. "There is still a lot of information that needs to be shared, and a lot of fears that need to be dispelled."

And, as Todd said, this is just one more step along the learning path.

SNL skit now a movie

Lenny Henry is one Britain's most acclaimed stand-up comic stars, and he appears in what should be labeled as a promotional film for his talent, *True Identity*.

Directed by Charles Lane, the movie is inspired by one of Saturday Night Live funniest Eddy Murphy pieces. Eddie Murphy plays a Black man disguising himself as a White man. The transformed character begins to discover White society from an alternate perspective, with all of its advantages and added opportunities. Free champagne on White-only bus rides, bank loans with an option not pay it back, etc.

Andrew Breckman, who wrote the initial skit, adapted it into a full-length screenplay. In this version, Lenny Henry plays an aspiring New York actor, who accidentally discovers that a mafia kingpin everyone takes to be dead is actually alive.

The mafioso has altered his appearance through plastic surgery and is now a respected entrepreneur. Discovering that his cover

has been blown, he sends a hired-gun after the actor. Aware of his tenuous situation, the actor asks a make-up artist friend, played by Charles Lane himself, to change his identity. The transformation gives him the facial appearance of a White man.

But the movie is highly disappointing. Where the Saturday Night Live piece gave us a subjective and satirical view of White life, *True Identity* becomes merely an action-adventure comedy, punctuated by situational gags, stereotypical Italian mafia-men, and White people who are portrayed as stupid, ignorant and manipulative.

True Identity does not venture very far in enlightening us on the unusual situation of its hero. It is basically a tamed version of a blaxploitation film genre from the Seventies, where the Black hero was always struggling to out-smart the evil White establishment. So, in the end, the film is just a failed act of impersonation.

—Stefan Verna



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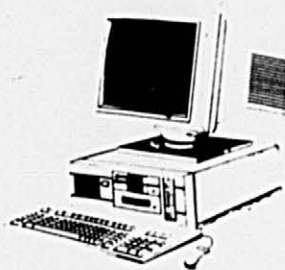
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An evening of politics and poetry

by Laurie MacMillan

Long before Public Enemy or A Tribe Called Quest, dub poetry applied the theory of Afrocentricity to a beat and rhythm.

Coming out of the diaspora's rhythmic and story-telling traditions, meshing together cultural and political consciousness, dub sounds like rap played at 16 RPMs, politics chanted over roots reggae.

Last Saturday's evening with dub poets Lillian Allen and Michael Pintard, at Concordia's Reggie's Pub, was a powerful and entertaining example of this style of creative expression.

The poetry of two-time Juno winner Allen and newcomer Pintard celebrated African culture and raised issues like Canadian racism, the environment and gender politics.

Allen, perhaps Canada's premiere dub poet, says the values she expresses through her poetry are important in correcting lives, and for liberation.

"It gives me a chance to express and search out the truths and to come face-to-face with complexities," she says.

Sound and poetry have proven to be malleable media for Allen's experiments. She is interested in the effect sounds have on people. With her political intentions in mind, there is an obvious need for this kind of expression in today's society, as it is both contemporary and relevant.

Recognising that they are also members of the human race, she writes for children as well. Black children in particular can sense racism, and need a place to explore their emotions. Her poetry attempts to open a window for them.

The definite lack of African-Canadian writers in our official literature has further increased Allen's need to validate people's feelings and to urge them to do something about inequities in society.

Her own record label, Verse to Vinyl, has become an important outlet for four African-Canadian poets so far. Among them is Michael Pintard, whose first album, *Multiple Comings*, was released last spring.

Voices of resistance

The images portrayed through-

out Pintard's album clearly come from open eyes. Pintard explains that, "Images have been imposed on us which don't represent our true selves. Our voices of resistance paint a different picture."

In the song "Make me a 60s Movie", for example, Pintard urges a rethinking of that era's history.

His poetry and music further celebrate aspects of black culture that traditionally are downplayed. Emotions move in harmony with drums and reggae rhythms, developing self-knowledge as they develop musically. Through this device, Pintard challenges the misrepresentation of blacks in society.

Although dub poetry is a relatively new creative outlet, Pintard sees it as part of an African tradition.

"The way Jamaicans have created a unique sound is still an extension of African rhythm," he said. "African art is meant to serve the culture."

Both Allen and Pintard have been able to assert new possibilities through their poetry, serving the realities of their culture in the process.

They have succeeded in jump-

ing the barriers, to encourage society to keep "bluesing for unity,"

keep "bluesing for justice," and keep "bluesing for Mother Earth."



Michael Pintard performed with Lillian Allen last Saturday.

PHOTO CREDIT: AMY GOTTIEB

ALTERNATIVE PRESS REVIEW

In this issue, the *Daily* brings back its Alternative Press Review column, in which we wander through the tangled thicket of independent magazines, newspapers and ephemera published throughout North America and occasionally beyond.

Any and all small press workers are welcome to send their stuff for review to this column, care of the *Daily* (see masthead for address). All reviews will include contact addresses and prices. And if you've found on your magazine rack or doorstep some bizarre rag you think we should publicise, why not drop it off at Union B-03.

So much for formalities. Off to the zines.

Factsheet Five

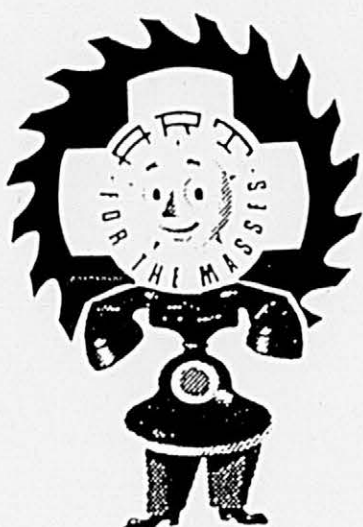
This small miracle has been mentioned in the *Daily* before, but any season of digging through the underground would be incomplete if it did not use *Factsheet Five* as its ace of spades.

Factsheet Five is the Sears-Roebuck Catalogue of the alternative press, devoting an inch or two of tiny, cramped type to several thousand zines, books, cassettes, mail art exchanges, videos and computer bulletin boards and pieces of software in every issue.

The zine's main function is to serve as the hub of a network of independent voices exchanging work and ideas. Mike Gunderloy, Cari Goldberg Janice and friends review everything from KKK propaganda to the *Daily*, if they arrive in his mailbox — absolute free speech is the byword of the magazine.

And the reviews are embellished by columns that cover movies, small press publishing techniques and philosophies, video esoterica and "Conspiracy Corner," among other subjects. Gunderloy also issues t-shirts, publishes books, puts out compilation tapes and hosts open Factsheet Five parties every few months. Cottage industry at its best.

(There are rumours the magazine may be sold in upcoming



months, but we'll keep you posted).

As one contributor to the "Why Read?" column puts it, "*Factsheet Five* is the universe. Everything reviewed is a new planet, a new city, a new neighbourhood." Without going out of your door, you can see all things on Earth.

Available by mail or in person from Mike Gunderloy and Cari Goldberg Janice, 6 Arizona Ave., Rensselaer, NY 12144-4502. Single issues are \$4.25, regular subscriptions \$23 U.S. Also available at *Le Mot Tabagie*, on St-Laurent below Duluth.



Weird Flower

Pubbed out of T.O., *Weird Flower* is Toronto publisher Jim McMartin's outlet for opinions and ideas about music and practically anything else that crosses his mind.

If that sounds like an egotistic enterprise to you, you're probably right; McMartin's ill-informed discussion of feminism, for example, notes, "I'm way above the 'average male'." But ego is the fuel that makes the independent press run, much of the time, and McMartin's hubris is at least productive.

The highlights of the *Weird Flower* we plucked (Spring 1991) included several of McMartin's "Do It Yourself" band interviews, which he conducts by form letter. Singer, misanthropist, shit-eater and assault convict G.G. Allin, for example, fills out the blank after McMartin's question about the right-wing censorship in the States like this:

IN MY WORLD THERE IS NO SUCH THING AS CENSORSHIP + THERE NEVER WILL BE — I WILL SELL OUT TO NOBODY —

THAT'S WHY I'M STILL IN PRISON — BECAUSE THEY FEAR MY POWER AND REALITIES.

McMartin also remote-interviews Jawbreaker and Dread Zeppelin, among others — and waxes poetic, reviews books and records, reprints strange newspaper articles and gets confused by feminism. Lots of graphix and occasional upside-down pages help make the package worth a look.

Weird Flower's available from Jim McMartin at 10 Gore St., Toronto, Ont. M6J 2C6, for two bucks.

Retrofuturism

Subtitled "Hypermedia Magazine by the Tape-beatles," *Retrofuturism* is a digest-sized sporadic zine of theory and practice from the latest post-postmodern art movement, the Plagiarists.

Plagiarists, you ask?

The plagiarists (including the editors, sound-sampling band The Tape-Beatles) argue that the very act that would get a McGill student suspended from school is a natural part of human life. All art is in a sense plagiarized from earlier art and from the cultural environment it comes from. So plagiarists cut up, collage, *détourne*, steal and photocopy whatever pleases them, with a refreshing disregard for copyright.

Besides plagiarism, *Retrofuturism's* obsessions include the Art Strike (no art from 1990-1993, please), mail art, networking on the margins, and a hundred other fringe concerns that will tickle your pretensions.

The zine is full of clever graphics, interesting product reviews and shabbily-written polemics that will

provoke reactions nonetheless. Notably, the August 1991 issue of *Retrofuturism* includes "The War and the Spectacle," a must-read analysis by California's pro-situ outfit, the "Bureau of Public Secrets."

In it, the authors discuss how the Gulf War and its perpetrators fit into the consumer-fascist society developing worldwide. They assert persuasively that anti-war activism did not counter the domestic social effects of the war, because it mostly "reproduced the dominant spectacle-spectator relation," rather than undermining it.

Yes, the jargon's thick, but the thinking is essential — if we're ever going to *really* get back to the future.

Retrofuturism comes out of P.O. Box 227, Iowa City, Iowa 52244. Subscriptions cost twelve bucks U.S., and submissions are encouraged.

— Carl Wilson



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Events

Cholera in El Salvador. Two Salvadorean women, will speak in Spanish about the Cholera Prevention organized by Funsalprodes. 18h-19h30.

Volleyball-a-Thon for Arthritis Society. Alpha Omicron Pi will be having a 30 hr. To raise money for Arthritis Research in Quebec. All Welcome. 9h00 today to 15h00 Sept.27. Outside of Stephen Leacock Building.

McGill counselling information session. Will be held at the Powell Building. 11h30.

The Yellow Door. The music of Adrian Clarke and James Blicher. Open stage to follow. \$2 20h00, at 3625 Aylmer-398-6243.

Perspective recruitment. A quarterly magazine Perspective is devoted to issues of social concern. A warm welcome and perhaps a cookie to people interested in writing in English or French, editing, or assisting with production. 7pm, Sept.26 Eaton Building Rm.501.398-7432.

Baltic Society. General meeting: executive elections. Activity planning for 1991-92. Be There! Union Building Rm. 401, 17h, Rob 484-9734.

"The Women of Great Whale Speak Out." Three mothers of the region will tell us of their concerns about the hydro development. Feel free to have a coffee with participants after. 19h30. Channing Hall, no.415 Simpson St. (corner of Sherbrooke O.)

McGill Film Society. Postman Always Rings Twice, USA.1946. FDA Auditorium, 19h30 pm.

W.U.S.C. General Meeting. 17h00, Union 425/426.

McGill Entrepreneur's Club. Charles Sirois, Chairman of National Telesystems. Leacock 232 18h30 \$2 — members free. (can you ever really be free), 398-6818.

QPIRGQPIRGQPIRG. Housing Project Meeting. Topics: Student housing co-op, Tenants Association, Housing as a political issue. All Welcome. Eaton Bldg, Rm. 501, 18h30, 398-7432 FREE!

Violence Against Women. QPIRG-First meeting of project against violence against women. Men and Women welcome. Please help us work out plans for the year. 550 Sherbrooke St. O., Rm. 11-80, 17h30, 398-7432 Free!!!

Sons d'esprit. <Eclats de voix> de Robert Normandeau. CKUT 90,33 MF. 20h30.

Friday, September 27

The Tops In Irish Entertainment. A night of Irish music, song and dance presented by Comhaltas Ceoltoirí Éireann: Westmount High School, 350 St. Catherine St. O., 20h00, 484-3313/4064.

McGill Film Society. Hamlet, USA 1990. Lea 132, 19h30.

Grande Danse Pour Salvador. Spectacle de theatre salvadorien, "LA CHILTOTA," suivi par danse avec la musique de PATI-BAMBU Info: 597-1047. La Playa, 4459 St. Laurent (coin Mt. Royal), \$5.

Saturday, Sept. 28

India Canada Students Association Welcome Dance. ICSA membership and cards available at the door. Ramada Inn corner of Guy and Rene Levesque \$5 mem. or \$8 nonmem. 20h30.

McGill Film Society. Dr. Strangelove, UK 1964. Lea 132, 19h30.



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TIM RIDEOUT,
 MCGILL UNIVERSITY STUDENT AND 1991 COLLEGE PRO MANAGER

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ÉTANT DONNÉ L'IMPORTANCE DE L'ÉVÉNEMENT, LA PGSS SE CHARGERÀ DES FRAIS D'INSCRIPTION AU COLLOQUE POUR UN MAXIMUM DE 10 ÉTUDIANTES ET ÉTUDIANTS (5 + 5) ON ENCOURAGE VIVEMENT TOUTE PERSONNE INTERESSÉE À PARTICIPER AU COLLOQUE DE CONTACTER EUGENIO BOLONGARO, V-P AUX AFFAIRES EXTÉRIEURES DE LA PGSS, AU 398-3756 POUR OBTENIR LES DÉTAILS DE L'ÉVÉNEMENT.

The strange case of Pee Wee Herman

by Doug McDonald

"It's over, it's over, it's over. He signed his own death warrant. Where else is he gonna work? Television will never give him another chance."

That's how ex-kid show host Suopy Sales responded when asked by Entertainment Tonight to comment on the Pee Wee thing.

Soupy should know the meaning of "it's over." His own kid show career received a "death warrant" when he invited the kids at home to take a dollar out of their mommy's purse and send it into him. He was fired.

So in a rare moment of reality for Entertainment Tonight, the true issue behind Paul Reuben's arrest for indecent exposure shone like a test pattern for all to see. That is, the reality of double standards, hypocrisy and double-binds.

When Reubens was arrested for allegedly pulling his thing in a Sarasota Florida porn house, he was pulling on more than his dick. He was pulling at a culture's attitude toward what can be shown and what can't.

Masturbation, sexual nonconformists and child sexuality can't be shown on TV, and yet with Reuben's arrest they shot to the surface.

The remarkable (if not frightening) reaction to this case suggests that Reubens has all along, within the confines of his Pee Wee Herman character, been tugging on some rather sticky and yet closeted issues.

Paul Reuben's character was pomo chic, in a Dick Van Dyke Show-era grey suit worn two sizes too small and matching cropped black and of course a shiny pair of white penny loafers. Add to that the touch rose on cheeks and suggestion of eye-liner, and you have a kid star who could pass for Mr. Roger's extra-extra special live-in neighbour.

Besides the queer ambiguity of Paul Reuben's Pee Wee character, the program Pee Wee's Play House was laden thickly with a pastiche of sexual innuendo. It was inexplicably adult, and yet seemed to be located firmly in the realm of the pre-pubescent.

Not only did the Pee Wee character play with itself (that is, playing with the idea of a modern male sexual ambiguity), but so did the show, over which Reubens had total artistic control. It explored and played with sexuality, in a way that Scooby-Doo just never could.

There was the studly, bristling and Black character, Cowboy Bob; Tito, the Latino body builder; and Jambie the Genie, who after being granted a wish for a pair of hands said in a queenly voice, "Ohhh... There's been some-

thing I've wanted to do with these for a long time."

Aside from the gay male sex roles, there was Rheba, a Black postie. Miss Yvonne's date with Cowboy Curtis was for many North American youngsters their first experience with interracial couples.

And overt sexual overtones weren't unusual in Pee Wee's Pent... sorry, Playhouse. Once, after hypnotizing a female guest (while voguing with Tito, who was dressed as a lifeguard), Pee Wee insisted, "Take it off. Take it all off... You'll be more comfortable without those garments." Another time, the virtual fag-hag Miss Yvonne begged Captain Carl to "really" like her.

The Pee Wee's Playhouse Series was the most racially integrated kids' show on commercial TV. It transgressed boundaries of sexual orientation and stereotypes six years

York Times as acknowledging the extra pressure of doing stuff for kids.

And, ironically, Reubens refused a role as a porn photographer in John Waters Cry Baby for this very reason.

Like the characters themselves, the set used in the Pee Wee series was a bizarre dream version of the world of adult reality. The look of the show was as much a figment of an eight year-old's mind as Reubens' vision of sexuality.

Everything in the set could become alive and acquire meaning whenever Reubens' imagination willed it. A doorknob, a frozen pizza — anything could be a friend if you were nice to it. There was a chair named Chairy, a globe named Globie and a clock called Clockie.

This was a nightmare adult world where common objects could come alive and challenge our relation to

them and our world — a common theme in supernatural horror stories, and also in children's nursery rhymes and daydreams.

Freud camp

Within the bounds of this childhood fantasy, Reubens constructed a pounding and deep-rooted sexuality, that was as unstoppable as a child's first erotic dream. And with this, Reuben also aroused the suspicion and hostility of reactionary homophobes and paranoid moralists.

It was as if with his wanking bust, made by the fearless members of the Sarasota police department, parents' worst fears and most repressed suspicions about the

Pee Wee thing came to a head.

Parents of America reacted in horror as the face of Paul Reubens, goateed and long-haired, flashed on their TV's and in the pages of the weekly newsmagazines, like any other sex offender on Geraldo Rivera.

There, beside Dan Rather's head was Pee Wee himself, a hero to their child. It seemed from the initial news coverage that you would need a wet wipe just to play with a Pee Wee doll again.

The Canadian media hopped into the fray also. Globe and Mail family columnist John Allemang explained his view of Pee Wee in a recent column, remarkable for its inability to see the actor Reubens behind Pee Wee, besides its homophobic back-drop:

Pee Wee, as far as I know, is nobody's role model... with his rouged cheeks and 10 year-old voice. If you had told me that Pee Wee bathes in asses' milk and dried his hands on the heads of slave boys I wouldn't be surprised. What sur-

prises me is hearing that Pee Wee, by the standards of A n y t o w n , U.S.A., would be considered normal.

The ABC show Good Morning America featured a child psychologist telling parents how they should help their children deal with "Pee Wee trauma."

All this hype led to a field day for homophobic comedians, and

parents pulling Pee Wee dolls off the shelves of stores. CBS canceled its plans to run five reruns of the series.

It was no small coincidence that the arrest took place in Sarasota, Florida, the city which made headlines one year before for being the place where a cashier was arrested for selling indecent material to an 11 year-old girl — a Two Live Crew tape.

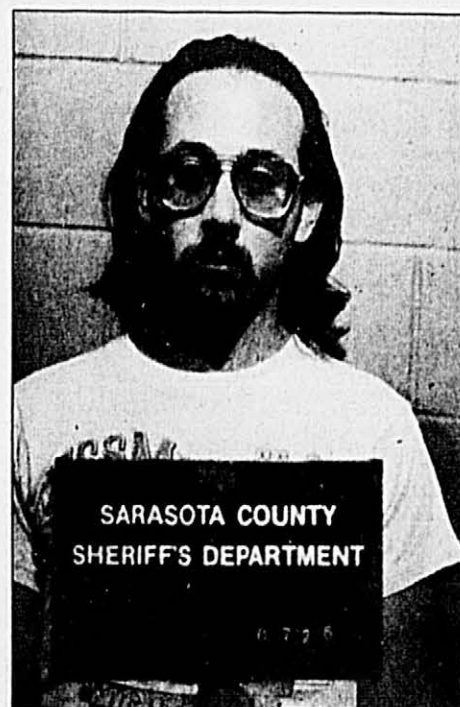
For Reubens, the effect was mortification and humiliation, though he continues to deny the police charges. Reubens himself had quit the show and the character a year before. He was sick of Pee Wee and wanted to go onto other acting roles. He had been relaxing at his parents' summer home at the time of the arrest.

The reality of the Pee Wee thing is that Pee Wee Herman's subliminal libido was mixed up with the sexual being of Paul Reubens, and blown up by the media into the ghost of child molesters past, present and yet to come.

Looking back through the greasy lens of Reubens' arrest, Pee Wee's career seems like a massive camp send-up of Freudian psychoanalysis, complete with cheezy talking couches, subliminal oedipus cartoons and claymation.

Children as sexual beings? Society basically repressive and dull?

Perhaps. But unfortunately for Paul Reubens, America wasn't ready to joke about it.



before a gay love scene nearly took thirtysomething off the air.

Pee Wee's pleasures

The series' real strength, though, was not in fact that it used testy subject matter. Instead it was the creative and comic way the show presented the material for children, though by the end two-thirds of Paul Reuben's audience were adults.

Pee Wee was created for an adult audience, as part of a stage show. But Reubens never forgot the series was for kids. When the series was just starting out, Reubens and his production team were quoted in The New

Mr. Laurence A. Tisch
President and Chief Executive Officer
CBS
51 West 52nd Street
New York, New York 10019

Dear Mr. Tisch:
Re: Cancellation of Pee-wee's Playhouse

Every man and woman is innocent until proven guilty in a court of law. Taking comedy from children is an obscene gesture.

Sincerely,

Name _____

Address _____

Pee-wee protest: And just think of the jokes if his name were Dick. Let's get serious, boys and girls. Here's how — clip the coupon above and send it today.

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First Nations films...

continued from page 1

Milton Born-With-A-Tooth, leader of the Lone Fighters Society which is leading the fight against the Old Man River Dam, is featured in the film. Born-With-A-Tooth is currently facing charges resulting from firing a shot into the air to warn construction workers against entering the territory of the Peigan Nation. He faces up to 47 years in

jail.

When completed, the Old Man River Dam will flood 5800 acres. Land with sites of cultural importance to the Peigan Nation will disappear under water. Many species of birds as well as animals which make their homes along the river bank will be forced out of this area.

The Lone Fighters Society began to dig a ditch around the dam last

summer to divert the Old Man River because, as Born-With-A-Tooth points out, "death of the river is the death of our people."

While filming Nitsitapi, Brazeau and Meunier were stopped by police on unsubstantiated breaking and entering charges. The police gave them the choice of either having charges pressed or being expelled from the city of Calgary. Meunier and Brazeau chose not to get arrested and were driven to the city limits. They are currently considering bringing charges of harassment against the Calgary police.

The events chronicled in these two films highlight the fact that First Nations currently have few avenues of action open to fight encroachments on First Nations' land and resource bases. "When we started digging the diversion they said we were a bunch of Indians playing with Tonka Toys," Born-With-A-Tooth said.

The idea that becomes clear in both movies is that the events at Kanehsatake provided a catalyst for the unity of First Nations from all over North America. As Born-With-A-Tooth says: "there are a lot of people who are willing to sacrifice their lives for the future of the children."

The film night is being sponsored by The McGill Daily and the Assembly of First Nations — Concordia. Following the films will be a panel discussion featuring directors Albert Neremberg (Okanada) and Carole Brazeau (Nitsitapi), as well as Kahn-Tineta Horn, a Mohawk woman who was behind the barricades at Kanehsatake. Monday, September 30, 19h30, Leacock, room 232. \$4 at the door. Proceeds will go to the Mohawk Legal Defense Fund.



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Yummy fur evolves in new directions

by John Tinholt

Autobiography? What's a nice comic like *Yummy Fur* doing in a place like this?

Good question.

Time was, *Yummy Fur* was hands-down the most fascinating bimonthly mail art on the planet. Like a hand grenade with the pin pulled, it would capture and hold your gaze.

For the first eighteen issues, *Fur* land was populated — thickly — with Martians, pygmies, vengeful hands, the entire gospel of St. Mark and much of St. Matthew, a parachuting Frankenstein, idiot scientists, pragmatic aliens, idiot police, suburbia, the CIA, the RCMP, Brian Mulroney, vomit, pus, gore, deceit, kindness, and a



miniature Ronald Reagan from a bi-gay dimension who ended up as the head of hapless protagonist Ed the Happy Clown's penis.

Social satire, 90-proof

mythopoeia, and humour of a hue harvested just before dawn... A tale arguably obscene, were not the whole thing indelibly consecrated in genuine Chester Brown blood.



A demented, compassionate railway journey through screaming 20th century life, economy class, hold the angst. *Yummy Fur* was the late-80s comix needle-in-yer-arm to any back-page funnies Asprin™.

Well. It's hard to figure what happened between the inconclusion to Ed's story (no.18) and the *in medias res* jump to Chester's own (no.19, Jan. 1990).

Unrelenting autobiography has treated us to Chester's bad housemate, Chester's artistic insecurities, Chester's other bad housemate, Chester's ongoing relationship with *Playboy*, Chester's childhood fantasy life.

All very interesting, yes, but the suspicion begins to grow that we're reading therapy, masquerading as art.

Or are we?

Autobiography has an honourable history — anybody who's read Malcolm Lowry, Charles Bukowski, or any number of others will tell you that.

An aspect of ourselves, always present in the aesthetic experience, comes into its own when we read autobiography. It's the same part that we use to react to any personal interaction — a kind of sympathy, an almost sensual re-application of the other's experience to our own.



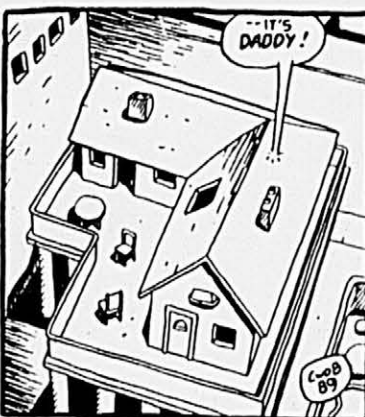
Not just self-indulgence

Autobiography is said to work best when it most effectively translates its content into an idiom independent of the environmental cues we usually use to get ourselves across. After all, the autobiographer cannot depend on the most essential of these cues, physical presence.

In comix too, personal story-

telling gained appeal as something genuine in the sixties.

In the first wave of reaction against the blithely fantastic worlds maintained by market-dominant Marvel and DC, Robert Crumb and



others grimly, joyfully, plumbed their own grimy depths. So Chester's dalliance with himself need not be seen as self-indulgent.

The comics medium may in fact particularly lend itself to this genre. Stylized portraiture succinctly il-

lustrates self- and other-perception. The point of view can shift dramatically from panel to panel to convey anything from apprehension to love to isolation to rage.

Even panel layout and page design can work to make the pace skip

or linger, and render the atmosphere heavy or light, the mood volatile or stable.

Clinical style. So with the new content, Chester is adapting with stylistic innovations.

Chester-as-narrator appears as a winged sprite egging on his younger self, for example. The page is black or stark white, the panels any shape or none. The book has turned strongly expressionistic.

...Which, after all, is what *Yummy Fur* has always been about.

Yummy Fur is published monthly by Drawn & Quarterly Publications, \$2.95 per issue. Pushed downtown by Nebula Books, 1452 St-Mathieu, 932-3930.



Richler up shit's creek once again

by James MacInnis

It's been a full week now since the storm erupted around Mordecai Richler's lengthy article in *The New Yorker* on the state of contemporary Québec and things are still bubbling.

As Montréalers went from their Saturday morning editorial pages to searching out the offending article on the newstands, they found it strangely unavailable. Yes folks, only one thousand copies of *The New Yorker* were reserved for our province, a brilliant marketing ploy for the book version to be released in March.

The unfortunate consequence is that most of us have learned of its contents through the media. Montréal journalists, armed with their reserved desk copies, have been with few exceptions hostile in their critiques. Could Mordecai really be this evil? Having managed an illicit photocopy from a professor who smuggles his issues in from Vermont, it seems to me such offence taken only shows how close Richler is to his mark.

The subject of this piece is not really Québec. Québec is the context, but Richler uses it to get at his main target — nationalism. In the process, he is calm and factual, with humour thrown in for good measure.

The article is a primer for Americans unfamiliar with the sensitivities of Canadian politics.

For Quebecers, and Canadians in general, who have lived with the debate over culture and language all of their lives, it has that distinctly numbing feel of rehearsed material.

Here we go again, through the newspaper headlines, the negotiations, the dealing and dice rolling. We see the players, some more humorously portrayed than others. (Those who think, as I do, that "anglophile" Jacques Parizeau would be in no way out of place on the British set of *Fawlty Towers* have a few chuckles in store). And, of course, there is the usual dose of birth-rate blues, immigration squabbles and minority education problems.

As anyone who has read the criticisms of Richler's article already knows, four of the 31 pages are devoted to anti-semitism in the Québec nationalist movement. Richler is a Montréal Jew. In a critique of nationalism, it would only seem natural that he would find distaste with (and perhaps exaggerate) the influence of such force in any ideology.

But, in all fairness, Richler has levelled many similar criticisms against the Jewish community, which he has often portrayed in his novels as being parochial.

From his pen, few get off easy. And why would we want it any other way?

Most — in fact, almost all — of the article revolves around the issue of language. He takes a stab at flag-

stomping English nationalists in small-town Ontario and "bigots" like Ron Leitch, president of the Alliance for the Preservation of English in Canada. He also discusses the racism underlying Lord Durham's Report, which called long before Confederation for the anglicization of the French through the union of Upper and Lower Canada.

But his emphasis shifts quickly to issues in contemporary Québec, because these are the ones that are closest to home for Richler.

If there is one thesis which can be drawn from Richler's article, it's that nationalism fuels extremism. And extremism — in forms that are often ridiculous, often humorous, sometimes frightening — has taken hold of a political agenda few Québec citizens support.

He cites polls showing 75 per cent of the electorate favouring bilingual signs after the election of Robert Bourassa's Liberal Party in 1985. Yet, despite promises to the contrary, Bourassa chooses to preserve "social peace," and follows the Supreme Court's crushing of Bill 101 with Bill 178. The suggestion is of a nationalist movement held ransom by its most unreasonable elements.

Balloon people

Although Richler's argument is sound, he stops too soon. Richler neither considers nor accounts for

the rise of a mass sovereignty movement around Bill 178 after the law was passed. From Richler's account, we are to infer that the influence of extremist elites in media and politics has provided the wind for the movement.

But even if this were more convincingly argued, Richler fails to recognize that human beings are not balloons waiting to be blown up with air. A more reasonable explanation is that Meech Lake and its promise of constitutional renewal provided a rallying point and the accord's defeat sparked collective disbelief. If the majority of Quebecers were wavering nationalists before Brian Mulroney and Clyde Wells, they received faith in short order.

Richler's portrait of Ludmila de Fougères, the head of the Commission de Protection de la Langue Française, is that of a woman exasperated with extremism. Richler's expectations of a zealot are as confounded as our own. She tells him of self-appointed "language vigilantes" who, in 1988, made approximately 10 000 complaints against 774 commercial establishments which allegedly violated Bill 178.

Further, she says, the most violent opposition to the sign law comes from francophone shop owners dependant on the tourist trade, not the Westmount Rhodesians we expect. Through Richler, we see a language law en-

forced with tolerance despite the pressures which come with the territory.

But again, Richler doesn't go far enough. He never discusses the street-level effects of the sign law.

There is an expectation that when one talks of rights violations, people should understand and empathize immediately no matter the context. But ask the majority of non-francophones how they are affected by the sign law in their daily life, and they won't be able to be specific, or they'll talk about their second cousin, the shoe store owner, or their devotion to inalienable (read ethereal) rights.

The issues go deeper, to the heart of what it means to be a community, and Richler finds this too easy to avoid. Pardon the twist, but you can't eat signs.

Despite its faults, Richler's article serves a purpose. It does not slander Québec. It is merely another voice in an ongoing debate which must continue. Unfortunately, the media have had a field day ripping Richler to shreds. And why shouldn't they, when so few have access to the full manuscript. In all of the coverage, there has been a strange absence of debate over the issues. Have we moved beyond basics? Is the suspension of certain civil liberties now to be taken as unchallengeable fact?

Lise Bissonnette, the editor of *Le*

continued to page 10

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Richler...

continued from page 9

Devoir, says there are some things which cannot be said to women, blacks, hispanics and Asians, but "*pour les Québécois, la chasse demeure ouverte*." For Bisonnette, Richler has uttered the unutterable.

Lysiane Gagnon, of *La Presse* and *The Globe and Mail*, could only say that Richler's article "contains a lot of facts about Québec's pathetic linguistic saga." She then says it is unfair and nasty. Thanks for the details and the depth of analysis.

It is in his descriptions of extremism that Richler is most effective and at his most humorous. How do we keep a check on such individuals in a climate which seems to feed their particular dispositions? And how do we keep them from controlling the political agenda of the majority of sensible and fair francophones and non-francophones in Québec?

Unfortunately, the media, with their gloss on Richler's article, is declaring that the suspension of certain linguistic rights is a non-issue bordering on the taboo.

Richler has a nasty tongue, but that is his gift and we should look where he points even if we don't like what we see. He can find humour in the verbal *faux pas* of Québec's Donny Osmond, René Simard, who once said: "We were raised in French and I want my children to suffer the same fate."

It's not what Simard meant and he provided a swift disclaimer — "The same beautiful fate, if I may say so". But Richler's point is that those who don't see the humour are the dangerous ones.

It's funny, see. So laugh.



SCW

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11 - Lost & Found

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14 - Notices

ATTENTION SNOWBOARDERS! The first full team meeting is Tuesday, October 1st, in the COTC lounge in the Currie Gym at 8pm. For more info call 279-9014.

YACC-Y-D-YAC (Young Adult Christian Community - Why Don't You All Come?) is hosting a Coffee House on Friday, September 27 at the St. Ignatius Parish

(4455 West Broadway, NDG) Tickets can be purchased at the door for \$5.00. Doors open at 7:30 pm. Good entertainment and door prizes.

The EEC Club will be having its first general meeting on Saturday, 28 Sept. at 7 pm at RVC. This will be followed by a cocktail party entitled, "A Taste of Europe." Admittance to the party is free to members. A \$2 charge applies to non-members. Memberships available at the meeting.

Locker Room Blues? Tell us about it! Lesbian and Gay Peer Counseling begins this week. Drop by or give us a call. Tues.-Sat. 7-10 pm. Union 417. 398-6822.

Stepping Out? Join us at the Yellow Door's Lesbian and Gay Discussion Group. A social extravaganza. Fridays 17h30. 3625 Aylmer. Sponsored by GALOM.

St. Martha's In the Basement is an interdenominational eucharistic worship service. Open format. In place of "sermon" we usually have discussion. Thurs. 7 p.m. United Theological College Basement. 3521 University Street.

SCM stands for Student Christian Movement. SCM is part of an international federation of Christian students involved in the struggle for justice and peace. We are looking to re-establish a group at McGill. Interested? Please leave your name with McGill Chaplaincy (4104) or come in person to the Newman Centre, 3484 Peel.

16 - Musicians

ATTENTION ASPIRING NEW ORIGINAL BANDS SEEKING EXPOSURE. "New Music North America" every Wednesday night at Gert's Pub is looking for opening bands for headliners. If interested call 342-4343.

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Volleyball (3 on 3)	M,W	\$18.00 (T)	Oct. 29 to Nov. 6

M - Men

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T - Team Entry Fee

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- All teams must be represented at the Captains' Meeting for that sport. A team that is not represented will not be included in the league.

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